



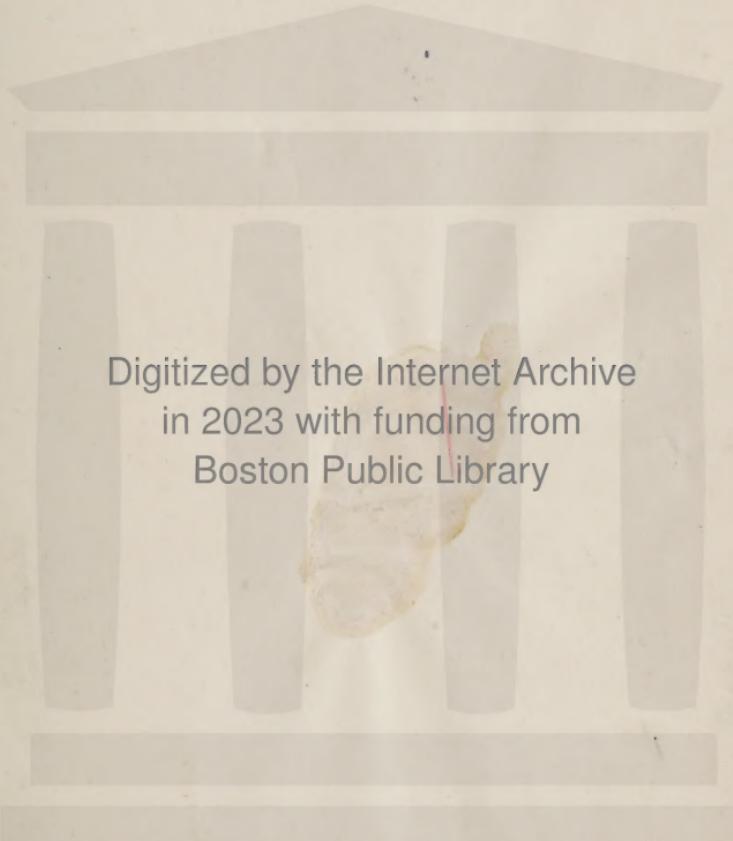
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MUSEUM OF FINE ARTS

BOSTON

JAPANESE WOOD CARVINGS
ARCHITECTURAL AND DECOR-
ATIVE FRAGMENTS FROM
TEMPLES AND PALACES

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MUSEUM OF FINE ARTS
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JAPANESE WOOD CARVINGS
ARCHITECTURAL AND DECO-
RATIVE FRAGMENTS FROM
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DESCRIPTIVE CATALOGUE
BY PAUL CHALFIN
CURATOR PRO TEMPORE OF THE
DEPARTMENT OF JAPANESE ART

Museum of Fine Arts, Boston
June 19, 1903.

INTRODUCTION.

The recent coming of this class of Japanese artistic products into America will account for the unfamiliarity of the present exhibition, and may render this brief notice of their history and purpose of value to those to whom their sculptural and architectural qualities already appeal. But the Museum, being one of the pioneers in this new field of collection, commands — the truth must be granted — but little reliable information about the objects it is acquiring, and has been forced to depend, in choosing them, on an instinctive recognition of sincerity and imagination — upon a general æsthetic code, in fact, which is not founded on familiarity with these objects, but by which they are judged to be excellent. We venture, in fact, to place them honorably side by side with the best decorative sculpture known in the West, and to consider them on the same plane, as ornament, with Greek work of the highest type.

The artistic value of these objects then being granted, we must concede the defects of their history. We know that we can give no complete account of them. [Each object has come with its obviously heightened story, and the swans of one importer are geese to another. [After all, we must concede something to a race whose habits of mind are not more than their artistic fancies limited by an adhesion to facts.

[Fabled or not, then, these objects command admiration and suggest study;] and if only we can set our comparative sense to work from some fixed point, we are sure to place most of them — to find, that is, a sequence in them. Accordingly, we shall take as such a point [the large black

figure of Dainichi Niorai, at the end of the corridor, as occupying the remotest stage in such a sequence, and thence proceed to choose types of the succeeding periods by which to illustrate the body of what is here exhibited. This large statue of the Niorai belongs to the great era of the native Buddhist school in Japan, a period during which, in the loosening of its hieratic bonds, priestly sculpture still retained the impress of a virginal and fervid elevation of mind which was later to become altogether effaced. All the traits of this sculpture point to the eleventh and twelfth centuries of our era, not alone the thoroughly Indo-Chinese religious expression of a spiritual grandeur, but the technical expression of objective loftiness, the severe hieratic handling, the slight relief in feature and fold, the shallow yet sharp cutting, the still caligraphic, not yet credible presentation of drapery, the absence of anatomic preoccupations, the simplicity of the mass, and the austere figure drawing. So much being noted of the qualities of this statue, we might next take the Ramma, or perforated panel at the other end of the corridor, over cases 51-52, and note there within its humbler limitations how three centuries had modified the artistic sense and the manipulation of the sculptor's chisel. We feel at once the energy of a mind thoroughly alive to the visible world — the interest with which the water fowl have been examined, and the eye for significance with which the dignity of the chosen traits has been recorded; then, finally, the mastery revealed by the entire surface treated with the same strict but instinctively artistic touch that was at work on the Niorai, and presenting everywhere a seriously calculated variety of plane brought about with the same austerity we recognized in the statue. To fill the period between these

two examples, we can with confidence show only the "waves" fragment in case 72, a work undoubtedly of about 1250; and the Ramma over case 72, which is less certainly attributed to Tankei (1320); the pair of hieratic lions, Nos. 18 and 24, probably fourteenth century work, produced by the school of Busshi at Nara; and, finally, the small statuette, case 55, attributed with sufficient likelihood to Kokkei, a follower of Unkei in 1350. Proceeding now to the period following that of the black Ramma, we have to consult for a work typical at least of the sixteenth century the group of three admirable Ramma over the dragon in the centre of the upper wall. This period is central in the history of Japanese Art, and its close, about 1585, immediately precedes the spectacular activity fostered by Hideyoshi and the family of the Tokugawa, which lead Buddhistic architecture through the successive stages of splendor, materialism and decay. Of this period, Hidari Jingoro is the foremost figure in sculpture; while the Hidari school, which his tradition sustained, is its exponent, and the well-known Mausolea at Nikko and Shiba are its chief productions. Two fairly reliable specimens of Jingoro may be found here—one the small conventional lion in case 73, and the other above case 59, the panel representing a cock and hen, which shows to advantage the naturalistic art of the era. In the succeeding years, down to the middle of the eighteenth century, were executed most of the large carved and perforated architectural fragments. The various brackets belong to the years between 1650 to 1800, and the dragon to the first decade of the eighteenth century. The large Ramma of fish at the west end of the corridor show, though unfavorably, the legerdemain of the early nineteenth century.

With these documents in view, we can trace from the ninth to the nineteenth century the sculptor's virtuosity in whatever specific forms such virtuosity took. But we must not in the least confound this quality with the varying richness of the surfaces. The Japanese, like the Greek and the Mediæval European carvers, consciously drew at all times on the resources of varied methods, while he alone of the three exhausted, we dare say, the rich possibilities of perforation combined with relief and enhanced with color. A great variety of relief has, in fact, obtained in Japanese decoration from a remote period, the type of relief having been chosen constantly with a delicate sense of the position it was to adorn: high relief has been used within and along the trace of the great shadows of projecting eaves, lower relief on the richest parts of sunlit walls, and a very low relief like diaper-work on the structural members. It has been the same with polychromy. Within the shadow, it has been pushed to a daring extreme; in the light it has been spared or reduced to the association of two or three colors such as red and black lacquer, and sometimes exchanged for the beauties of weathered wood and oxidized bronze; while indoors it has been disposed lavishly but logically and with strict attention to the niceties of scale.

Hence, to return to the questions of sculpture a moment, the Ramma of 1400 is perforated as freely as that of 1800, while its relief is only less bold because destined for another end; but the virtuosity of the later example is to be distinguished from the rudeness of the earlier in the sophisticated drawing and the brilliant planning of the perforation. That the planes of the fourteenth century Ramma over case 72 are flatter than

those of a similar subject from the eighteenth century over case 55 is due as much to their different destination, one for outdoors and the other for the dark and rich interior of a shrine, as it is to their expression of a different spirit and the discrepancy of æsthetic formulas in epochs so widely separate.

Having thus scantily traced the connection in style which exists in these objects, and in some measure accounted for the differences they exhibit, we can take another step toward appreciating them completely, in getting clear their original architectural office. Briefly, the architecture of which they are components is a wooden one. Not only do woods suitable to sculpture abound in Japan, but, furthermore, wood is immensely admired by every one for its grain, its color, and the surfaces it takes under careful cutting. A Japanese has an eye for subtleties of surface like our eye for brightness, and he leaves by predilection the posts of his house and the pillars of temple-interiors without trace of artificial finish to exhibit their natural beauty alone. But beside the question of beauty, that of durability has deeply impressed the temple architects of Japan, and in the course of centuries they have developed a system of yielding and elastic construction highly adjusted to the volcanic nature of the soil, and proof against earthquakes and typhoons. Even religion has helped — Shintoism tolerating nothing but wood in its shrines and the unpainted wood of certain trees at that, while Buddhism demands the Keyaki elm and the camphor cedar in their virgin state in certain parts of the sanctuary. This wooden architecture exhibits, according to Mr. Josiah Conder's careful statement, the greatest refinements of proportion and line, vertical and horizontal curvatures similar to the Greek,

and a strict table of modules and minutes thoroughly applied. The system of construction is that of post and lintel, with the posts tied by horizontal bands, and the lintel associated with an elaborate bracket system for the support of the extraordinarily wide eaves common to monumental Japanese buildings. The support of various ascending rafters and the varieties of gable treatment have given rise to many members which will be described in the following paragraph.

Near either end of the long wall there are specimens of the Japanese door-architrave or Koryo.¹ Many exhibit a horizontal curve of great beauty and a surface of diaper-pattern sufficiently convex to receive a subtle play of light on the ornament, which gives to the whole beam an extraordinary effect of mass and robustness. Such an architrave or lintel penetrated the head of the post² and extended beyond it in the form of the forequarters of an animal, or of a nose-like projection³, called in either case Kibana. Under this juncture of the lintel and post, framing the doorway, was often placed another bracket, also in the Kibana form.⁴ In the stage above, supported by the Koryo in fact, and corresponding to the frieze of the classic orders, was a stage of corbels⁵ sometimes carried across the entire length of the Koryo,⁶ sometimes interrupted by decorative panels of perforated carving, themselves containing props called Kaerumata,⁷ which are destined to support another Koryo above.⁸ The office of this upper Koryo is to extend a support beyond the corbels similar to that the corbels extend beyond the

¹ Photograph V. A, a Koryo inside the Temple.

² Photograph II. B. ³ Photographs I. D; II. C.

⁴ Photograph II. A; V. B; and IV. B. ⁵ Photograph III. A.

⁶ Photograph I. F. ⁷ Photograph V. C.

⁸ Photograph II. D; I. B.

columns, and to determine in its extension the projection of the eaves, while acting as a frame on which rests the mass of ascending rafters that support the tiles. Above the middle of the upper Koryo the king-post, called Hafu,⁹ is erected in the midst of a decorative panel; the gable hangs over in the form of a cyma,¹⁰ extending widely beyond the corbels from which it sprang, and having a pendant ornament, called the Chidori Hafu, at the centre¹¹ in the form of a reverse triangle. Such in the broadest way is the structure of a gable in the tombs and temples. The walls consist of inter-columnar spaces with ties at various levels, the spaces between which are occupied by panels of carving, or, in old temples, cemented. Windows are occasionally introduced with somewhat Moorish forms, but light is usually admitted through paper screens or reflected through the doorways. Ventilating panels, the Ramma, run along between the upper extremities of the columns.

The interior structure closely follows that of the exterior, but the forms and finish are calculated for closer inspection, and the relief for the enhancement of the dusky splendor of which Japanese temples are such striking examples.

If the above account does not seem to explain the pairs of large wing-like brackets above cases 67-68 and in cases 52 and 74, it must be said for them that they are but variants and adjuncts of the corbels, and are used to support the rafters at so many odd angles that no general description could cover them all. They are called generically Mochiokuri.

⁹ Photograph II. E.

¹⁰ Photograph II. F.

¹¹ Photograph II. G; I. A.

A word, in conclusion, on the schools and masters: Schools have survived in Japan for periods of centuries, each renewing and enlarging technical formulas until they passed to their highest possible meaning, and thence downward into stolid repetition. The school of Busshi, for example, begins with the ninth century, and continues down to modern times, as a guild of carpenter-sculptors conserving a traditional style of sacred image-making, and exhibiting certain acknowledged mannerisms not always evident enough to be found readily, yet always to be sought. Such mannerisms are clearly present in the four lions, case 76, with their distinctive bulkiness and their thick coating of pigment — these heavy round forms being especially a mark and a failing of the school. As another example: the followers of Unkei, on their part, were not a guild, but a family with its associates, generations of whom followed that artist's manner and repeated his masterly anatomic forms as he had repeated and modified those of still earlier people. His is the anatomic school, that produced the grandiose but life-like forms of which the collection in the lacquer room gives only some distant reminiscences, and which is here represented only by the Monjiu, No. 57, and the Ramma, No. 10, both within a century of the epoch — 1250 — in which the master himself flourished.

CATALOGUE.

OBJECTS EXHIBITED OUTSIDE THE CASES.

1 and 2. Two large Ramma, turtles and waves in the seventeenth century style. The rude surface is carefully planned for an outdoor effect.

3 and 6. Two Kibana from the Todaji Temple gate, Nara. These elephants' heads are vigorous works of the seventeenth century intended to make their mark at a considerable elevation.

4 and 5. Two pierced Ramma from the Castle of Himeji, of the character employed in domestic architecture. The forms perforated represent musical instruments. Fine natural Satsuma cedar surface and exquisite workmanship of the early eighteenth century.

7. Small floral Kibana of Chrysanthemums, mate to No. 34. Type of Midzuma Sagaminokami in the seventeenth century.

8. Kibana, Dog Foo. Grandiose conception, recalling in its function and form the capitals from Persepolis, and even possibly influenced by the same tradition. The execution is of the seventeenth century — a fine type. From Wakayama Castle, 1650.

9. Great lintel or Koryo in Keyaki wood from Osaka Castle, 1700. The horizontal curvature is noticeable as repeating the refinements employed by Greek architects to contend with optical illusions. Vertical curvatures are also employed by the Japanese in the entasis of col-

umns. Here, moreover, there exists a convex surface of diaper which is peculiar to the Japanese, and which imparts an extraordinary look of strength to this rather thin slab of wood. The color to which the wood has weathered is that of a large portion of most Buddhist temples.

10. Archaic Ramma. Two Buddhist angels amid sacred clouds. Originally colored in tempera, it still retains traces of pigment. The vigorous but summary drawing and the irregular spacing are characteristic of the Kamakura period. The work is attributed with some likelihood to Tankei, about 1320, and is said to be from the Todaji Temple at Nara. The position of Ramma in the walls will be seen in photograph III. C-D.

11. Dog Foo. Small Kibana of extremely fine type. From Wakayama Castle, 1650. The utilization of the wood grain, which so singularly enriches this piece of sculpture, results from an extreme sensitiveness, on the part of the artist, to the qualities of surface, and a sympathy with natural phenomena due only to long and intimate study.

12. Dog Foo, similar to No. 8 and the mate to No. 30, 1700.

13. Perforated panel, colored and gilded. The angel Kario heralding the birth of the Buddha Shaka Muni. Native critics find this and its companion, No. 29, types of the Sanjo school, and claim as their author, Sadakazu, an artist of the early sixteenth century.

14. Dog Foo by Juma Takaminokami, carver to the Prince of Himeji. First quarter of the seventeenth century.

15. Hafu by Hidari Hanjiuri, follower of Jingoro school. Carp and waves.

17. Pair of Mochiokuri from the Kioto Palace, reasonably attributed to Mizuma Sagaminokami, about 1650.

16. Another pair of Mochiokuri, said to be by the same artist.

18. One of a pair of gate guardians — lions as traditionally represented — this one without horn, but open-mouthed, the other horned and with clenched teeth. They are supposed to typify thus in the open and shut mouths the talismanic “A” and “Hum,” ejaculations with which the followers of the Shingon sect begin and end their prayers. Archaic work attributed to Unkei, but more probably of the Busshi school, fourteenth century.

19, 20, and 23. Three Ramma of the Hida Takumi school, about 1500. Pheasants, pine trees, and peonies. Exquisite design and brilliant workmanship of the great period of the Ashikaga, from Akashino Temple.

21. Pendant ornament showing the boss and the descending wings that commonly accompany the acute eaves of houses as well as temples. Fine antique specimens. A similar ornament may be seen in photograph II. G, H.

22. Great Dragon. This very splendid and unusual work of sculpture, produced by the school of Takuma, is from the hand of Hidano Takumi, date about 1700. It was originally in the Temple of Yeshigi at Kaga, and was afterward transferred to the principal gateway of the Lord Kaga’s palace, where it doubtless

acquired its fine color. A work of such dimensions, exceedingly rare in Japan, attracted to it unusual attention from all classes, and among the peasants of Kaga has furnished the matter of various grisly tales. By an exaggeration typical of the popular mind, it became in time the work of the great Jingoro, and so stood even with connoisseurs. We might look on it, then, ourselves, as an object of that traditional process by which, more in Japan than even in Italy, a work of art gathers its fables and assumes an illustrious parentage.

24. Lion, the companion of No. 18.

25. Hafu, attributed to Hidari Jingoro. One of the works in the collection which it is reasonable to refer to that artist. Perfect composition and masterly simplicity, both of feeling and execution, characterize this work. Its complete naturalness or absence of mannerism constituted in its time a great artistic invention. It came from the Tennoji Temple, Osaka, and must have been executed during the first quarter of the seventeenth century.

26. Pair of wings for descending branch of large gable ornament or Chidori Hafu. Noble and striking design, carved in Keyaki wood by Hidari Shoshin, the son of Hidari Jingoro, 1650.

27. Beam of Keyaki wood from the Tennoji Temple, 1680. Marubori or *solid piece carving*, with a rich and beautifully planned scheme of perforation.

28. Dog Foo. Mate to No. 14. Small Kibana.

29. Panel. Angel Binga. Companion to the Angel Kario No. 13, from whom she is inseparable. The com-

bined name of the pair is indeed the Buddhist word for the angels in general.

30. Dog Foo. Mate to No. 12.

31. Koryo. Companion to that at the other end of the corridor, it varies from it in the diaper pattern and the flower scroll at the ends.

32. Gold Ramma. Interior decoration covered with gold lacquer and showing in its highly ornate style the classicism of the eighteenth century.

33. Dog Foo. Mate to No. 8 Kibana.

34. Small floral Kibana. Mate to No. 7.

35 and 38. A pair of brackets similar in office to those shown in photograph IV. B. Signed by Chikanori, 1700. Curling wave lines treated with great knowledge of decorative effect.

36. Ramma, originally gold, now blackened and polished with incense and age, attributed to Tankei, 1300, and said to come from the Kinkakuji Temple, Kyoto. This work, of an exceptionally dignified character, is produced with elements of the most colloquial description. The sculptor has been able to impart to his birds a kind of majesty, and to the lotus a nobility and a force of growth; the hieratic clouds and the abstract lines of the water he has marshaled in intricate splendor, but has kept the whole under a surface so reticent as to produce in the long run a masterpiece with all the apparent ease and significant reserve which the term implies.

37. Circular panel, Peony Crest. Temple of Higashi Honguanji, 1700.

39 and 40. Two Ramma, fish and seaweeds. Ingenious workmanship of nineteenth century.

OBJECTS EXHIBITED IN THE WALL CASES.

41. Ornamental portion of a Kærumata. Rough carving of about 1750. The Chinese hermit Kinkosen riding on his carp. Such hermits, the Rishi or Sennin, form a class of beings believed to remain exempt for long periods from the process of rebirth, and supposedly endowed with rather trivial supernatural powers. This favorite Kinkosen once appeared, for example, at a rendezvous with his fellow Sennin mounted upon the carp, as he is here represented.

42 and 43. Wall decorations from Shinto temple, Asamajinsha. The wood, keyaki from Sendai, is unpainted, according to Shinto precept. The personages are Sennin habited in the manner the Japanese distinguish as Corean.

44. Panel of Himeji leather made under Dutch influence about 1700. Peonies and lion dogs; glory and strength.

46. Box of Japanese make, covered with Dutch leather of the seventeenth century. This leather was imported by the Dutch traders and eagerly sought and imitated by the Japanese.

45. Pair of Mochiokuri or brackets beneath the eaves. By Yoshida Katsutane, Kioto, 1750. Very elaborate and charming surface. The incrusted effect of such ornamental forms is employed and disposed by the Japanese architect with a special discernment.

47. Lion attributed to Unkei 1300, but probably a work of the Busshi school, 1700.

48. Fragment by Naomasa; about 1700. Two dogs Foo romping by a waterfall. The creature has none of the conventional traits of character attributed to the lion he so closely resembles.

49. Round ornamental panel. Lotus in blossom; about 1650. Vigorous execution, and an entirely naturalistic treatment common from an early date in the rendition of flowers.

50. One wing of the pendant ornament of the gable end. Cedar wood carving, said to have been made in 1600 for the temple of Daitokuin by one of the Hida Takumi school.

51. Pendant. A flying crane. The emblem of longevity.

52. Fragment of interior decorative band. Shu lacquer by Ota Ruchi. Yakushiji Temple near Nara, 1670.

53. Screen of Nashiji gold lacquer, 1700. Four panels with the flowers which are sweet and enduring, one for each season.

57. Monjiu, the Wisdom of the Buddhas, on a lotus throne of purity, carried by her sacred lion. Attributed to Kokkei, 1350. An admirable work indicating everywhere a masterly hand. One of the most important examples of sculpture in the round which the collection contains.

58. Lion, doubtfully attributed to the Jingoro school.

59. Fragments of Shrine. Turtles in gold lacquer. Eighteenth century.

56. Small pendant ornament for a shrine, with birds hovering over the waves. Eighteenth century.

Frames from a shrine at Nara. The Hoho, the mystical bird of omen, and chrysanthemum flowers, both imperial emblems. Minor work of the sixteenth century.

55. Old Kotoguchi, or frieze, for a shrine. The position of this member in the shrine will be found on photograph IV. A. Performers in Plum-blossom Dance. Shows in its forms and execution a marked Chinese influence, which indicates the ideal of the seventeenth century court circle in regard to a life of polite pleasure, with the glamour of China that Japanese exquisites have constantly cast over it.

54. Pendant ornament. Plum blossoms. Signed by Mitsutada of Kyoto, 1700. This highly original work by a master celebrated for his flowers and for his color is a fine example of carefully considered scale and fit workmanship; it is a peculiarly charming form of the pendant ornament.

60. Peony carving. Pendant ornament, work typical of the middle seventeenth century feeling. School of Midzuma Sagaminokami.

61. Marubori carving. Two dogs Foo or lions, and their companion flower, the peony. Ornamental Hafu. Inscribed, "Presented by Masanaga to the Temple Wakai."

62. Hafu. School of Jingoro. Severe and dignified example of seventeenth century decoration. The

Ball of the Supernal Treasure, amid the Elements of Air, Earth, and Water.

63. Perforated centre for panel. Decorative work of a minor order. Theme associated with the Tatsuta River near Kyoto, where the maples are immensely admired at the time of the falling leaves.

65. Small perforated panel. Eighteenth century. Ducks and waves.

66. Pendant gable ornament. This minor work shows what charm at least the Japanese will impart to a trifle of so rough an order. Rustic manner of Shinto artists. Eighteenth century.

67. Portion of perforated frieze between Kaerumata. Executed under Shinto influence about 1800. Green nightingales and plum blossoms, in their simultaneous advent typical of spring.

68. Fragment of Ramma. Very fine seventeenth century work which has been attributed to Jingoro.

64. Ramma or frame, to surround the doorway of the temple gate. Photograph I. E shows this member as used upon a shrine which in miniature reproduces the larger structures.

69. Pair of wing-like attachments to the pendant of the gable. Here falsely combined. Fine antique workmanship, fifteenth or sixteenth century. The original position of these wings, as also that of No. 50, case 53, may be seen in the complete pendant, No. 21 on the upper wall, where they descend from either extremity of the main part of the ornament.

70. Pair of Kaerumata, about 1750. Simple rustic treatment.

71. Circular panel. Two Foo playing with perforated ball in a garden of peonies. This exceptional work of the late eighteenth century is a representative of singular virtuosity, as the Japanese can combine it, in his happier moments, with veritable artistic quality. It is a *tour de force*, to be sure, but the expression of ornateness which it attempts has been so perfectly calculated in the design and attained in the execution that none of the reproaches which lie so heavy upon Venetian glass and Swiss wood-carving can justly be applied to it, nor even those which the Japanese have earned for themselves by the trivialities to which, undeniably, they do often devote an idle skill.

72 and 74. Flower branches in gold lacquer of an excellent style. Probably eighteenth century.

73. Small antique fragment of fine quality and vigorous execution. Attributed to Jesan, probably early fifteenth century.

75. Carved and perforated panel. Two dogs Foo in a peony garden. Design and execution in the style of the late eighteenth century (compare No. 71). It is also interesting to compare this example with No. 73, which, standing beside it, reveals a sentiment so remote in its simplicity and naturalness. Two such specific examples of the eclecticism of Japanese decorators help us to account for the scope, self-consciousness and variety which Japanese art possesses, but which are hidden from us by habits of expression often too foreign for us to differentiate, yet which in this case are indicated in a most striking manner.

76. Massive Ramma of peony. Eighteenth century. Color applied over gold lacquer, which is allowed, for a rich effect, to work through the color-surface.

77. Chinese work of about 1700.

78. Shrine Ramma of elaborate workmanship, in gold lacquer, 1750.

79. Two portions of a shrine. Panels of a pedestal in an archaic style. Eighteenth century.

80 and 81. Pair of Mochiokuri, for a small structure. Rabbits carried by waves, their principle of fecundity, to their home in the moon. Eighteenth century.

82. Two small shrine doors with Buddhist angels. Busshi school of 1700 or thereabouts.

83. Three portions of the pedestal No. 79, case 70.

84. Fragment of waves, originally a Kaerumata. Work of the Buddhist school about 1250. Splendid example of the imaginative feeling and sculptural power of the Kamakura Period. For loftiness of conception and grandeur of handling this yields to nothing in the collection.

85. Panel from the Piazza of Toshoin and Tokoji. The family temples of Prince Mori, Daimio of Hagi Choshu. Date 1750. This exquisite work is one of the series to be found above the cases of the Morse Collection opposite and at the west end of the corridor. The series was the production of three or four extraordinary artists whose names have not been preserved. Each panel is dedicated to an individual of the Princely House—this to Prince Taikau, otherwise Yoshimoto. The panels oc-

cupied a position in the walls of the court similar to that of A and B, photograph III.

86. Small Hafu. Subject suggested by the Sumida River, celebrated for the cherry blossoms which it carries down from the groves.

87. Hafu. The ball of the supernal riches as in No. 62, case 56. Excellent specimen of design.

88. Carved panel. Lion and peony, associated as splendid symbols of strength. Rude work attributed to the school of Jingoro about 1620, from the Tennoji Temple, Osaka.

89. Portion of a frame about the door or window. This splendid work, probably of the School of Hida Takumi, early sixteenth century, comes from the Tennoji Temple and was claimed to be by Jingoro. The carp ascending a waterfall is the symbol of strenuous perseverance.

90. Lion by Hidari Jingoro, 1620. Typical of the master's manner in handling the traditional style of the past. The authorship of this piece is not questioned: it might, in fact, be taken as *the* "Jingoro" of the collection.

91. Kaerumata. Lion and peonies. Work in the round manner of the Busshi school, seventeenth century.

92. Fan-shaped ornamental panel in the manner of the Nikko sculptures designed by Kano Yeitoku and executed by Jingoro and his school. Work of late seventeenth century. Such panels hung on the base of the flagstaff, by the doors of the Daimio's palace.

93. Pair of Mochiokuri in cedarwood, said to have been made for the Nijo Palace of the third Tokugawa

Shogun, Prince Iyemitsu, about 1650. Typical work of the distinguished Midzuma Sagaminokami attached to the Court of Kyoto in the seventeenth century. Compare the small flower Kibana above cases 74 and 53, and the two pairs of Mochiokuri over case 67-68, of which the lower is attributed with likelihood, and the upper without evidence, to the same hand.

94. Pendentive of plum blossoms, school of Mitsu-tada, about 1700. Compare case 55, No. 54. This example is interesting as being inferior to No. 54 both in feeling, form and color.

95. Himeji leather panel, showing strong European influence in design. End of eighteenth century.

96. Kaerumata. Attributed to Hidari Jingoro. Compare the Hafu of the Cock and Hen, over cases 59 and 60, for another example of the naturalistic manner of this period, 1620.

97, 98, 100, and 101. Four portions of decorated bands. Lions of the Busshi type; seventeenth century. Note the round modeling and the heavy coating of pigment, established traits of this school. The best masters applied the color lightly, to preserve the delicacy of modeling.

99. One wing of pendant ornament, as in H photograph II. From the Kotokuin Temple, Koyasan. Fine work of the seventeenth century.

102.* Decorative panel of Chinese workmanship. Sennin and Dog Foo, 1700. A singular object without

* No object could, by its presence among so many examples of genuine artistic feeling, establish better than this the difference between the curio and the work of art—a difference in Oriental art which is still unrecognized by the vast number of Western minds.

any mark of sculptural feeling or any refinement of plane, it presents on the other hand an interesting decorative scheme confidently and richly executed.

103. Ramma from a Shinto shrine. Latter part of eighteenth century. The rough manner and the choice of animal subjects are constant traits of Shinto work. This association of plant and animal typifies yielding strength. The tiger cowers in the bamboo grove, but has power to penetrate its resistant growth a thousand miles at a step.

104. Lacquer Oizuru or Pilgrim Shrine. A long box fitted for suspension upon the back and containing numerous drawers. Such shrines were not uncommonly carried by zealous novices throughout the length of Japan, the bearer calling repeatedly, as the practice of the Jodo sect is, upon the name of Amida, and having it likewise several times written upon the shrine itself in brass characters, "Nam Amida Butsu" — "Gracious Buddha, lead me to thy way." The sect which has conceived this instrument and practice, is that of the lower order of intelligences, called the Sect of the "Pure Land." In its practices, which are similar to the lower forms taken by Western religious feeling, especially the emotional ones of the Latin Countries, it places its chief accent upon pious practices and its chief faith, not upon the grades of meditation the other sects of the Mahâyâna inculcate, but upon the merits and promises of Amitâbha. This Buddha, the personification of boundless light, is invoked upon the cabinet. Of all efforts to enter the Paradise of the West in which Amida reigns, none has the sanction of Buddha himself, or greater potency than the invocation of his name. Hence the "Nam Amida Butsu." Beside

the inscriptions and the lotus flowers of purity, the cabinet has for ornament figures of angels, of Shaka, the All-wise, on the lotus thalamus, of Rishi and Sennin at their holy practices, of the Lion of Strength and the Tiger of Wisdom. On the sides appear the arms of the temple to which the novice was attached; on the back, bands of ornaments representing the Angel Binga with the supernal treasure ball, the Dragon, Guardian of the Faith, and another Tiger, associated here with his supernatural fellow, the Dragon. Within the cabinet is an image of Jizo, the comforter, bearing in his arms the figure of an infant. Metal work by Nogaoka. Signed, 1740.

105. Figure of Dainichi Niorai (Sanskrit, *Tathagâta Mahâvâirôkana*) one of the persons of the Buddhist Trinity, and indeed the personification of wisdom and absolute purity. He is confusedly identified with Fudo in Japanese Buddhism, and the latter with Siva in the manifestation of unchangeableness. The Niorai is fabled to have delivered the Mantras or True Word of the Esoteric Doctrine to his subjects, and to have founded upon it the doctrines brought to Japan by Kobo Daishi in the ninth century, and there established as the Shingon sect. This sect, next to that of Tendai, is considered to have wrought out its metaphysical system on the highest plane of Buddhistic speculation known to the *Mahâyâna*. The Niorai is represented as deliverer of the Mantras, the feet crossed with the soles revealed, the unusual, ascetic body erect, yet visibly relaxed in contemplation; the expression of the face wrapt, the index finger of the left hand clasped in the right hand, as the sign or seal of the fist of wisdom, the Mudra; and the head crowned with the crown of en-

lightenment and perfection, adorned with the birds of mystical omen, the sun and moon, the jewels of omniscience and omnipotence (and the Temple of the Holy Word ?) and the wheel of the law. On his breast hangs a necklace, at the centre of which we see the wheel of the law again ; and long streamers — inseparable from Buddhistic sacred representation as rays and wings from Christian — hang from either side of the head. The workmanship is of the first two years of the twelfth century, the Period Chogi, during the supremacy of the Fujiwara — a period of the greatest brilliancy, if not the greatest elevation, in Japanese Art. The style of this masterly work, however, lacks nothing of majesty and fervor. It has exacted the last powers of a great mind and hand, and forced the elevation of the sculptor's instinct to the highest plane we can recognize in Oriental Art, or, for that matter, conceding the limitations of hieratic sculpture, in that of the West. It would, indeed, be difficult, outside of French Mediæval sculpture, to find a symbol in the human form so impressed, not only with the spiritual message intended, but also with the sense of objective beauty. Upon the collection of Dr. W. S. Bigelow, and upon the Museum, this possession, so difficult to parallel, must in time, as the Oriental Arts take their due place in our recognition, confer distinction, as do the marbles of Donatello in the South Kensington Museum, and the sketches of Pisanello in the Louvre upon their respective possessors. It is as an important survival of a great sculptural school, that it has taken its place beside the Makimono of Keion, the "Wave Screen" of Korin, and the Deva King of Kanaoka, and as one, so to speak, of so many stars of the first magnitude from the firmament of Japanese Art now brought together in the collection of the Museum.

106. Japanese leather known as Makie-degawa, that is, leather patterned with lacquer of real gold. Date, 1740.

107. Two statuettes on one pedestal from the Saito Temple, Nara. Bonten (Brahmâ) on the right, and Teishaku (Indra) on the left. This is an unfamiliar presentation of the Dêva Kings or Niô, usually stationed at either side of the outer gate of the temple, and represented, as may be seen on consulting their statues in the Lacquer Room, as of ferocious aspect. In this presentation the royal and holy pair are not frowning upon the evil of the world, nor alert against its demon adversaries, but brooding with supernatural mild faces from the high sphere of the Shumi, upon the Bôddhisattvas below. They are seated upon the usual splendid lotus throne, with its sacred lions crouching beneath; they wear the crown of enlightenment and perfection, and each is surrounded by a halo in the shape of the lotus petal, in which, among the intricate lines of celestial flame, float the Karyobinga, the Buddhist angels, in the form of women and harpies. They are charming examples of the ecclesiastical tradition at a somewhat late period, the first quarter of the sixteenth century, in which there remains still a breath of spontaneous devotion and artistic enthusiasm along with an extraordinary command of artistic resource. Subsequently this sentiment in priestly sculpture degenerated into the perfection of workmanship altogether sterile, so plainly shown in most of the gilded bronze statuettes of a like character which are on exhibition in the Lacquer Room.

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